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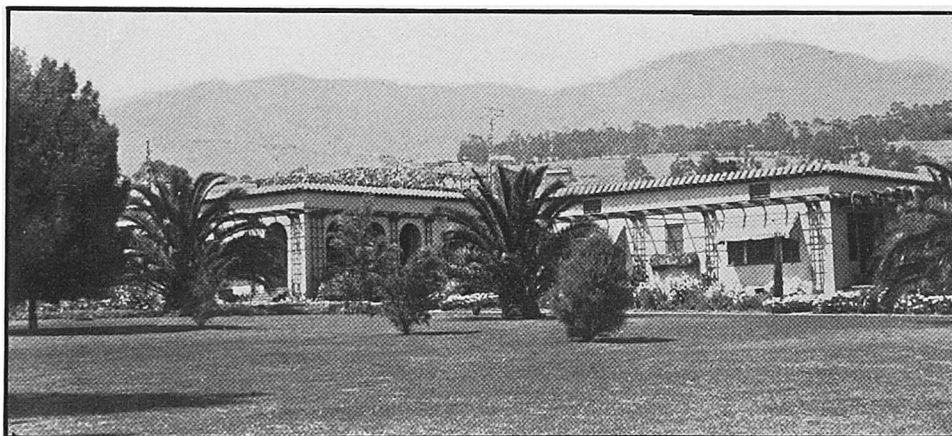
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THE
MEAD-
LIKE
GARDEN



A
LOVE-
SOME
PLACE

thin curtains of a warm shade of orange with draperies of a striped dark blue corduroy. The cottage furniture is painted the same gray as the walls, with a "motiv" of orange poppies. Inverted bowls are at either side of the door and mantel, and are also placed like side brackets about the room. These are some of Mr. Herter's novel side lights, the light shining out through the colored silk lining in the design made by the perforations and adding much to the decorative effect of the room. At all seasons charming baskets of garden flowers—poppies, heliotrope, daisies, marigolds or mignonette—grace the round tables. These tables, painted in gray patterned with orange, covered with glass, and lighted with gray candlesticks, the poppy design carried out in the yellow shades, blend irreproachably with the room's air of repose and charm. Opening out from the dining-room is the breakfast-room or sun-parlor. It is so flooded with the happy tones of its own color that even on a dull day it produces the effect of a shaft of light, like Shelley's "golden light'ning of the sunken sun." And that mellow effect of late afternoon sunlight is produced by means so simple and so cheap that the wonder is that it is not oftener employed in private homes. Simply by the use of dye. A soft apricot bordering on an orange has been selected, and everything has been dyed to match it. The curtains were originally

only a simple, cheap mesh, but the radiant color glorifies them. All the linen, even, that is apparent out of meal hours, tea cloths and such things, have been dyed the same color and become part of the picture. Beside bringing the sunshine indoors by the use of color much of the outdoors has actually been brought in with the long, low window boxes, filled with green things and flowers of the same flaming tints as the draperies.

The individual bungalows, of Spanish exterior and red-tiled roofs, are set in allées of flowers and tropical foliage and offer in every direction the most delightful vistas. The interiors are attractive, though not so unusual as some of the other effects. Chintzes, charming in design and color, are used throughout. There are sunny patios and pergolas, closets, tiled baths, open fires—in fact the decorator has thought of everything, even to the dainty desk appointments and softly shaded lights. On the porches one detail is worth remarking. The low concrete wall which forms the rail of the porch is hollow at the top, thus becoming a long flower box and overflowing the porch with vines and flowers.

Towards night the bells of the Old Mission break the stillness of the evening air and "El Mirasol," the Spanish sunflower, the creation of a great color artist, sleeps in holiday repose.

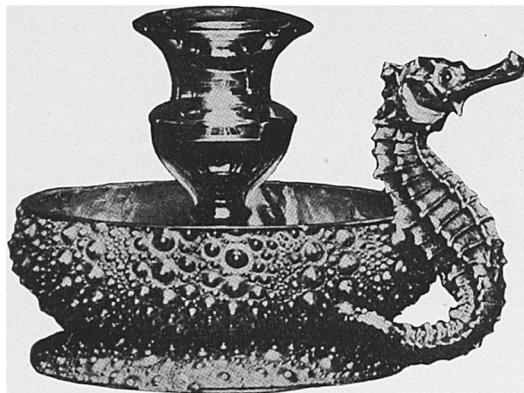
CARL SCHON, CRAFTSMAN

BY RUTH K. RICE

THE ever-changing ocean has often been a source of inspiration to artisans and craft workers in various lines, who have adapted and conventionalized the curves and spirals suggested by beautiful shells. Others have introduced

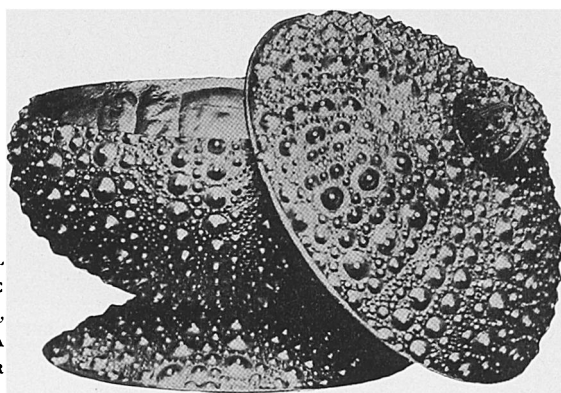
bits of shell substance as colorful insets in metal work which they have modeled closely after the denizens of the deep.

But a craftsman in Baltimore, Mr. Carl Schon, has gone a step farther in realism. In the construc-



CANDLESTICK
MADE WITH
THE AID OF
A SEA-HORSE

A SUGAR BOWL
MADE OF A LARGE
PRICKLY SEA-URCHIN,
TREATED TO A
BATH OF SILVER



tion of all his artistic novelties, real shells are used. Sometimes they are entirely encrusted with silver so that only the form and their delicate individual markings prove the existence of the shell foundation. Again all the lovely opalescent tints are brought out by polishing and only a rim or bands of metal are added to make it durable.

There is infinite variety to this work, for nature never duplicates. So instead of a palette of colors or a piece of clay with which to work, Mr. Schon has the treasures of the sea. In his studio are thousands of specimens from all parts of the world. When another article is to be made he sits before his work-table arranging and re-arranging his materials until a satisfactory combination is contrived. A photograph of it is usually made for a working design. Then silver or other metal is skilfully added to weld the parts into a permanent structure.

Unlike those other workers in shells who make effective shades and windows that fall apart after a few years, Mr. Schon sends out only articles that will be as lasting as a piece of sculpture or a fine painting.

Among his most attractive models are the loving-cups. These are most appropriate as trophies for yacht races or other aquatic events. An especially handsome trophy was recently presented at the Atlantic Yacht Club. The bowl was a superb chambered nautilus, encircled with silver bands and an inscription plate. A bit of coral and a sea-horse, silver-dipped, formed the handle. Its pedestal was a murex shell resting on three large scallops.

For another a silvered urchin was used like the calyx of a flower. From it came six huge scallop shell petals surrounding a silver-gilt bowl that would hold three quarts. Upholding it were three brown and three cream mottled marlinespikes from India, rising from another urchin, inverted and surmounted by a number of rare shells.

He shows also a variety of pleasing electroliers. There is a copper bowl to be suspended from the ceiling. Over its sides at irregular intervals like real flowers, peep seven or eight lotus blossoms. Their petals concealing the electric bulbs are of translucent pearl shell. When the light is turned the effect is of rare and exotic flowers.

A smaller one, for use on a desk or table, consists of a gracefully arched lily stem of dull silver ending in a single blossom with the same pearly petals.

British scallop shells are found in several tints of rosy pink, lavender or yellow. Four or six of these make a charming shade for a small lamp that will harmonize with the color scheme of almost any room.

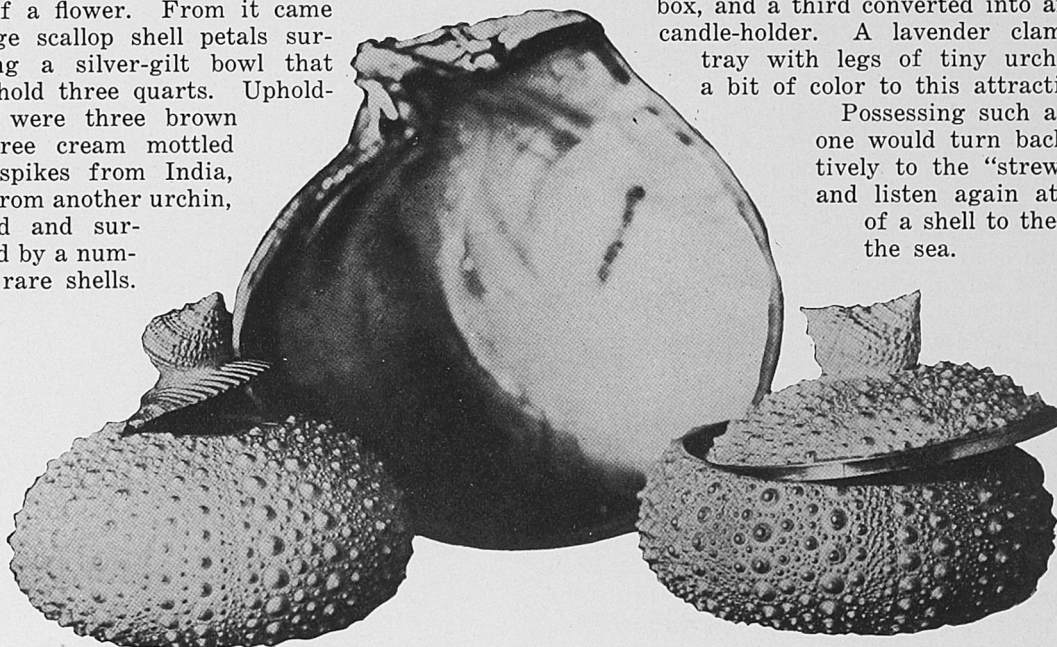
This conch-artist also fashions some interesting smaller pieces. The prickly sea-urchin and the sea-horse, weird emblem of luck, are combined in a number of ways. A large one of the former has its upper section sliced off for a cover, to be lifted by a tiny snail. It has been treated to a bath of silver and makes a unique powder box or sugar bowl. To use with it is a spoon having a bowl made of a scallop shell, silver-backed. A slender marlinespike twisted about with a band of silver forms the handle.

He has made entire desk sets, sometimes carrying a coral motive through all the pieces, and again introducing a sea-horse in each. Or an urchin finished in dull silver may be used to conceal the ink-well; another made into a convenient stamp box, and a third converted into an odd candle-holder. A lavender clam-shell tray with legs of tiny urchins lends a bit of color to this attractive set.

Possessing such a desk set one would turn back instinctively to the "strewn beach" and listen again at the lips of a shell to the sound of the sea.



THE NAUTILUS LOVING-CUP, PRESENTED BY COMMODORE STUART R. BLACKTON TO THE WINNER OF AN ATLANTIC YACHT CLUB RACE



THE VERSATILE URCHIN IS MADE INTO AN INK-WELL, AND ALSO INTO A USEFUL LITTLE BOX—BEHIND THEM STANDS A LAVENDER CLAM-SHELL TRAY